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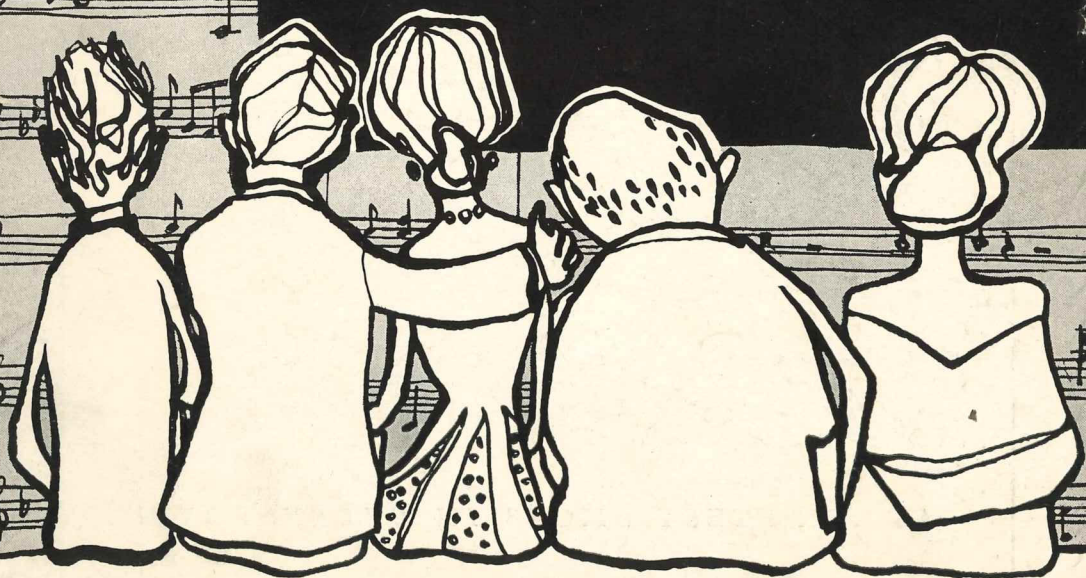
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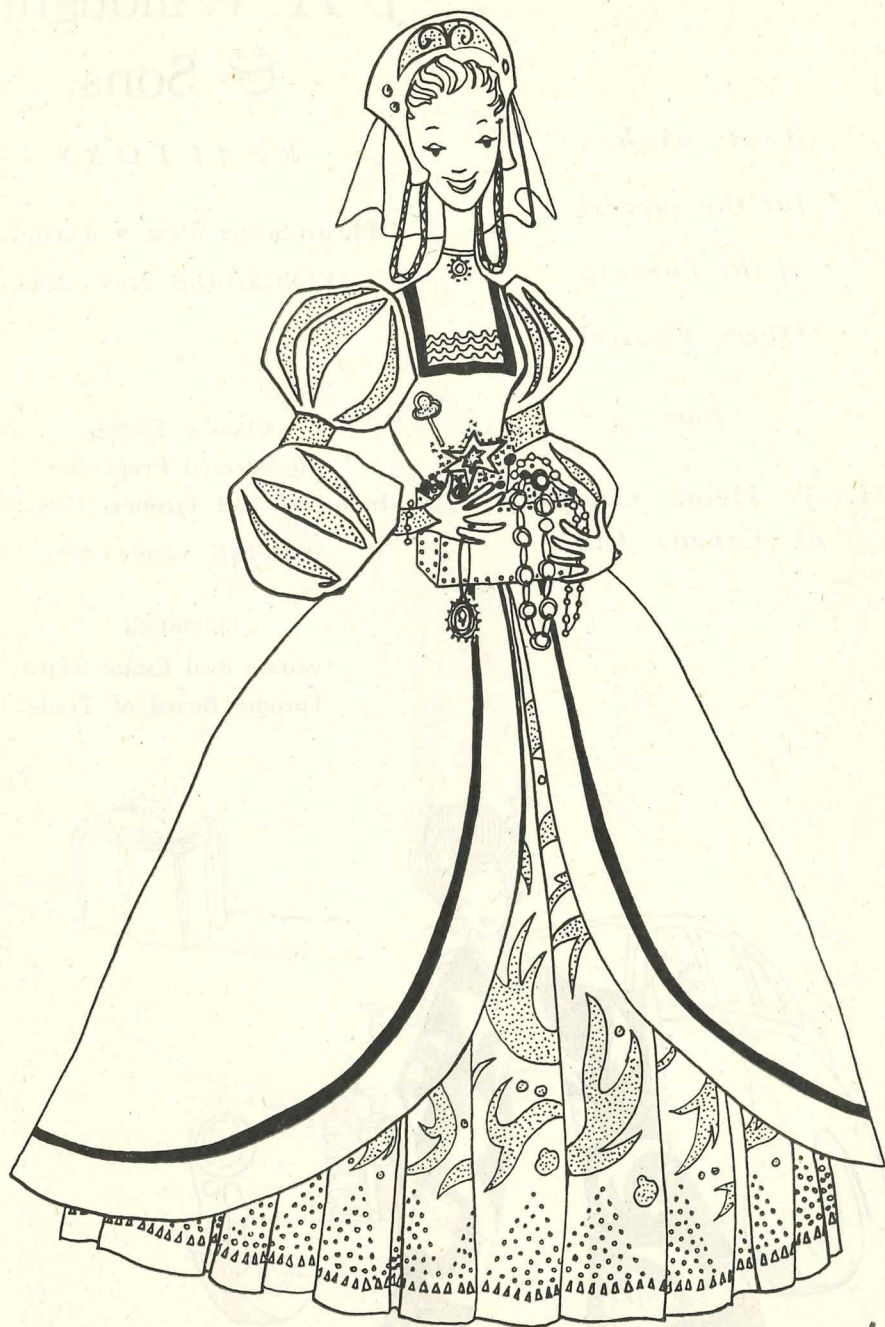
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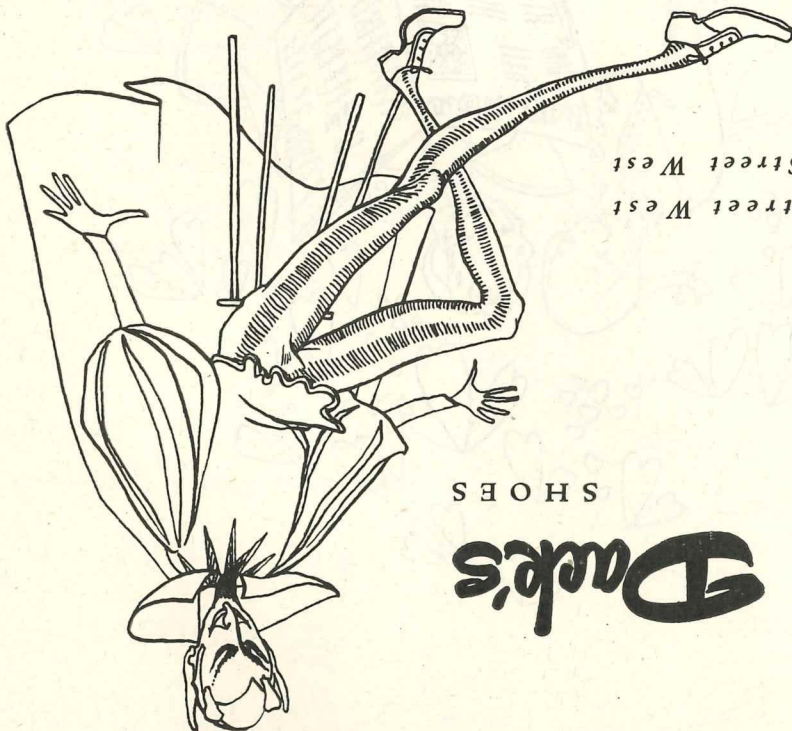
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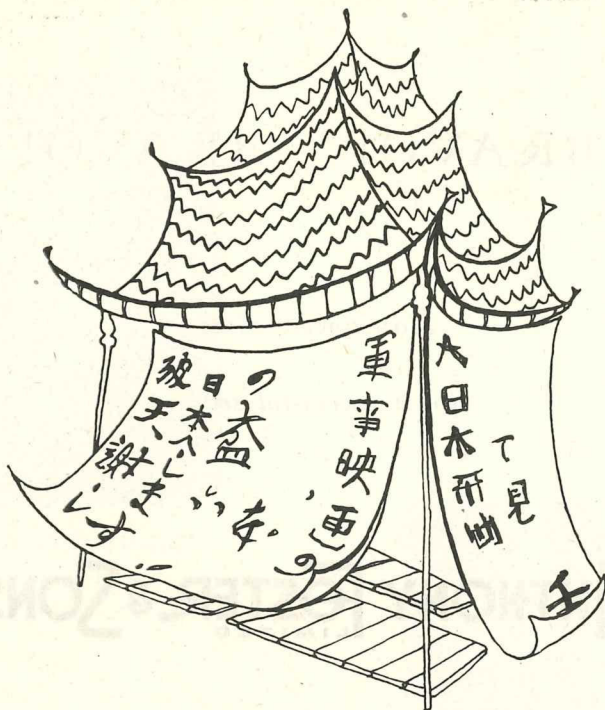
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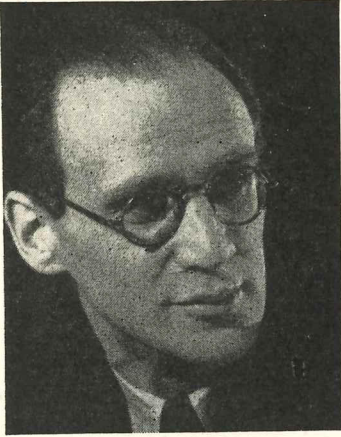
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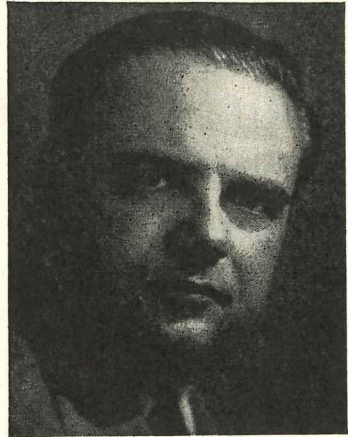


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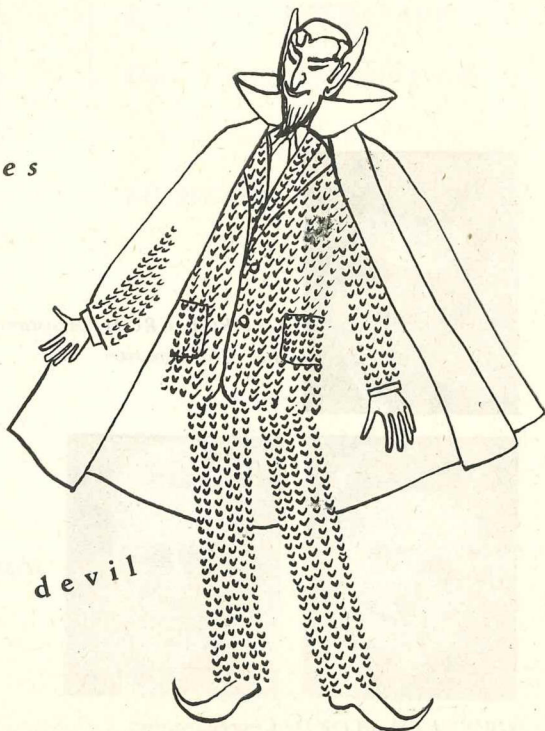
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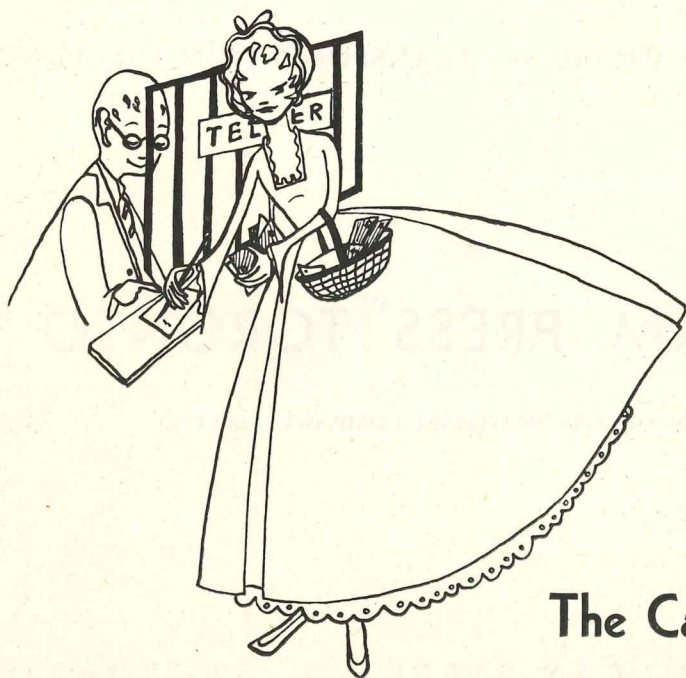
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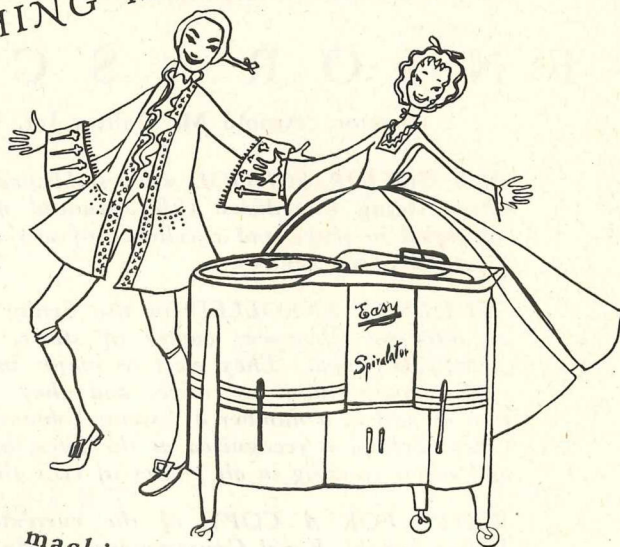
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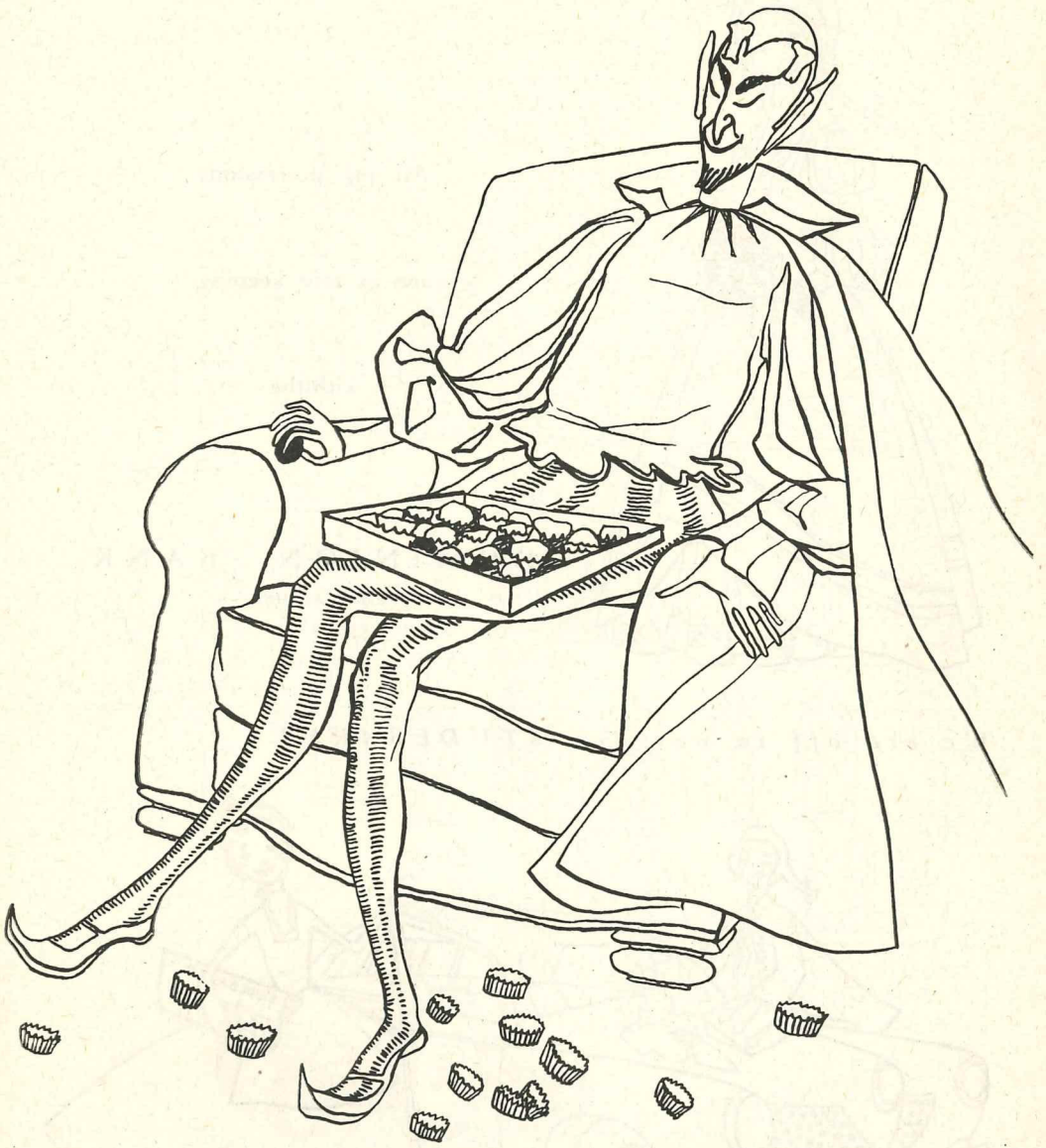
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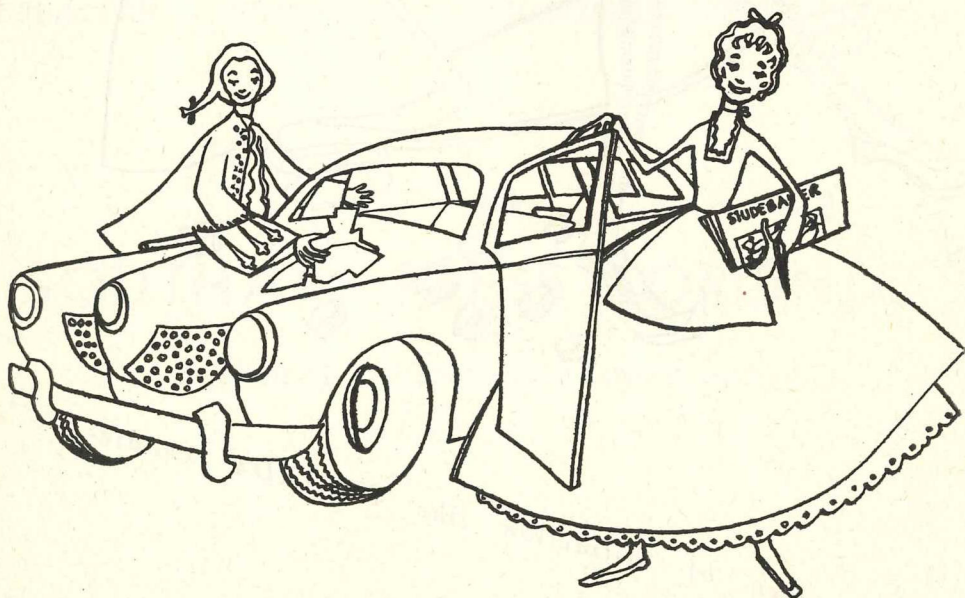
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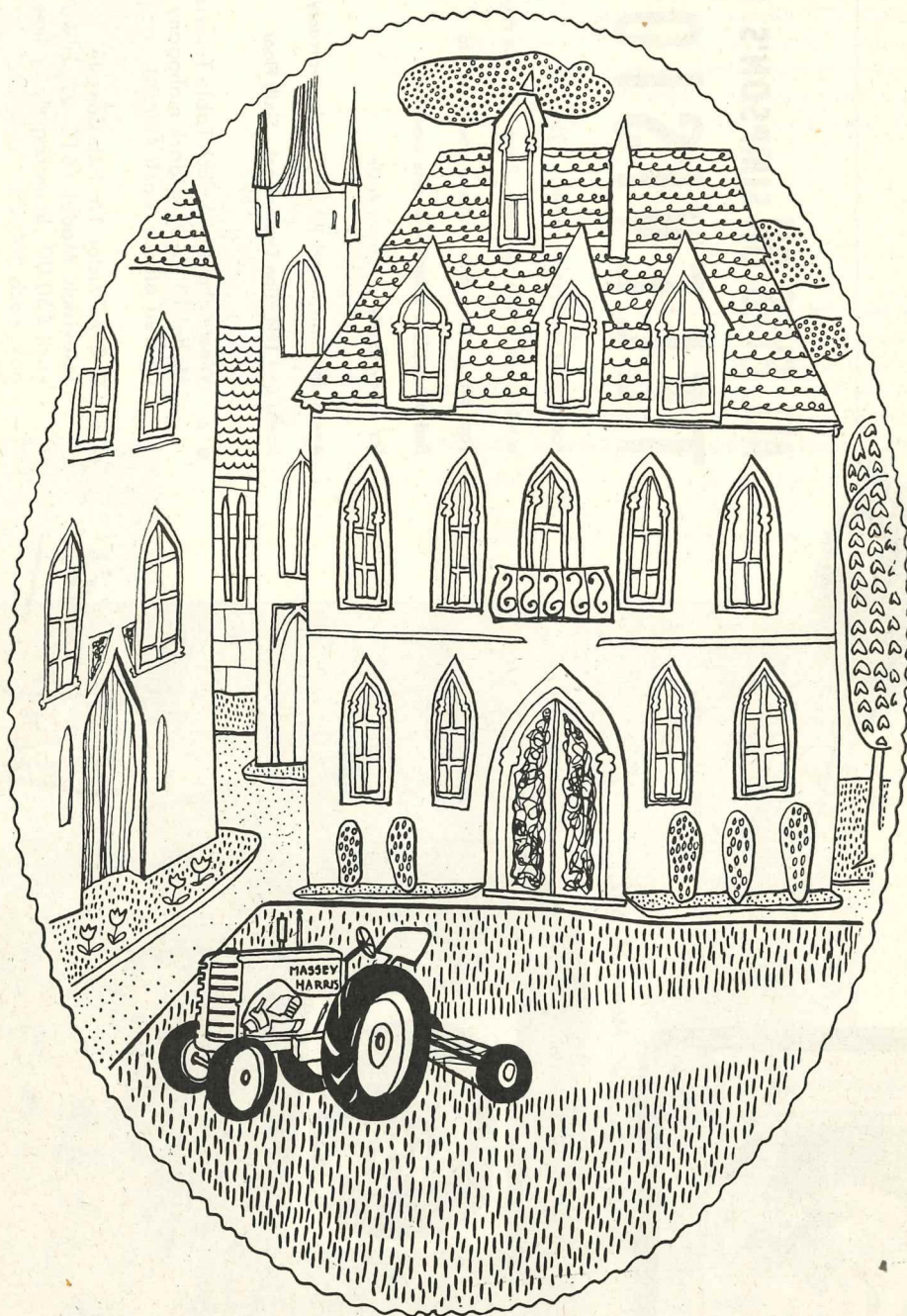
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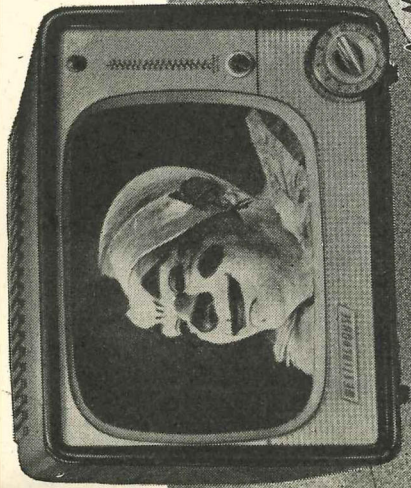
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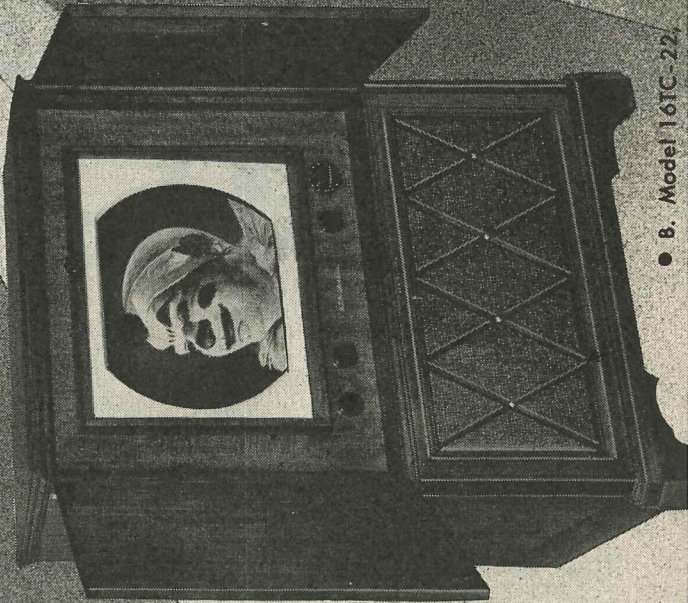
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Sequel to Beaumarchais' comedy "The Barber of Seville", "The Marriage of Figaro" continues the sparkling noctambulisms begun so wittily in the former. A brilliant social satire, the opera was banned at the French court when first produced in 1786.

★

Act I

Susanna, maid to the Countess and mote in the Count's eye, confesses to Figaro that she fears their bridal chamber is too close to the rooms of their master and mistress. Convenient for service, it is also, alack, convenient for disservice! Figaro vows he will out-manuever his master in the game of boudoir chess.

Bartolo, nursing an old grudge, continues his plotting against Figaro. Marcellina and he are interrupted in their conniving by a mischievous Susanna, and they exit, discomfited.

Cherubino, page to one lady and lover of all, spars with Susanna for the Countess' hair ribbon, offering in return a love song. Surprised by the Count, Cherubino hides, and the Count in his turn makes play with the charming Susanna, until he too is forced to take cover when Basilio appears.

Figaro, hoping to confuse the issue with merry-making, enters with a group of happy peasants and slyly asks the Count to recognize Susanna's near marriage by placing the wedding-veil on her brow. Vexed, and feeling that matters are somehow out of hand, the Count refuses, and into the bargain ships Cherubino, and his darting eyes that have already seen too much, off to Seville.

★

Act II

The Countess muses on her husband's faithlessness, dreaming of ways to leash his wayward affections. With the irrepressible Figaro and Susanna she is party to a plan to have Susanna arrange a rendezvous with the Count—a rendezvous which is to be kept, not by Susanna, but by the page Cherubino, masquerading as Susanna! The hilarious rehearsal for the night's escapade ends in confusion when the Count is heard approaching. Cherubino finds himself very vulnerable in the Countess' dressing-room, but Susanna helps him to absent himself from so precarious a situation. She herself takes his place, ready to welcome

(Turn to page 22)

THE MARRIAGE

Opera buffa

WOLFGANG AM

Libretto by L

English Translatio

Conductor: NICHOL

Stage Director: HE

Assistant Conductor and Chorus Master: GEORGE CRUM

Choreographer:

THE OPERA ORCHESTRA AND CHORUS OF THE

C A

Figaro . . . . .	.	.	.	.	.	.	.
Susanna . . . . .	.	.	.	.	.	.	.
Count Almaviva . . . . .	.	.	.	.	.	.	.
Countess Rosina . . . . .	.	.	.	.	.	.	.
Cherubino, page boy . . . . .	.	.	.	.	.	.	.
Marcellina . . . . .	.	.	.	.	.	.	.
Dr. Bartolo . . . . .	.	.	.	.	.	.	.
Basilio . . . . .	.	.	.	.	.	.	.
Don Curzio, judge . . . . .	.	.	.	.	.	.	.
Antonio, gardener . . . . .	.	.	.	.	.	.	.
Barbarina, his daughter . . . . .	.	.	.	.	.	.	.
Peasant girls . . . . .	.	.	.	.	.	.	.

C H O

Joy Alexander, George Barrs, Roma Butler, Susan Crum, Raymond Davidson, Dolores Lamond, Marjorie MacKenzie, Joan Maxwell, Peggy McKeon, Sidney Melville, Dimitri LePage, James Milligan.

DANCERS: Larry Bar

ACT 1. A ROOM IN THE COUNT'S PALACE.

ACT 2. BOUDOIR OF THE COUNT

THERE WILL BE AN INTERMISSION

THE ACTION OF THE OPERA "THE MARRIAGE OF FIGARO"

Setting designed by EDUARD LOEFFLER and executed by GEORGE CLARK
Concertmaster: CHARLES DOBIAS
Assistant Stage Director: ANDREW MacMILLAN
Assistant to the Production: HENRY KAPLAN
Programme by MRS. FLETCHER SHARP

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Sydney Vousden appearing t

DRAWINGS FOR PROGRAMME COVER AND

GE OF FIGARO

in four acts by

WOLFGANG AMADEUS MOZART

Libretto by Lorenzo da Ponte

Adapted by Edward J. Dent

Directed by ALAN GOLDSCHMIDT

Production by MAN GEIGER-TOREL

Staged by WENETH LLOYD

Recitatives played by: JOHN COVEART

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. Virginia Lippert
. John Asher
. Victor White
. Douglas Scott
. Glenn Gardiner
. Barbara Franklin
. Roma Butler, Yolanda Di Paolo

R U S

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ACT 3. RECEPTION HALL IN THE PALACE. ACT. 4. THE GARDEN.
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"THE MARRIAGE OF FIGARO"

(Continued from page 19)

the Count when he breaks down the door in husbandly indignation.

All is confusion, but the ladies smooth matters over, until the gardener bumbles in with a smashed flower pot and tales of a man seen jumping from the Countess' balcony. Figaro loudly asserts that it was he who jumped, and that (quite logically) he had been carrying Cherubino's commission in his pocket because it needed sealing!

★

Act III

The charades continue. Susanna promises the Count his rendezvous, but the players are to change: the Countess will now take Susanna's place, in order to be on hand when the Count proves himself unfaithful.

The anxious Count, suspecting more than he can prove, readily agrees with the Judge, Curzio, who enters with a decree to force Figaro to pay off an old debt or marry Marcellina. The marriage is not arranged when it evolves that Figaro is after all Marcellina's son.

Some peasant girls arrive to bring flowers to their Countess, and amongst them, in blushing disguise, is found the page, Cherubino. The Count, distressed with disobediences, nevertheless is cajoled into promising a celebration for Susanna and her beloved Figaro. In the midst of the dancing, Susanna manages to slip the Count and would-be lover the note which promises him a rendezvous that night. If he is agreeable, he is to signify by returning to Susanna the seal from the letter.

★

Act IV

Barbarina, messenger from the Count to Susanna, has lost the seal. All unknowing, she tells Figaro of the arrangement, and he, unaware of the plot within a plot, acts the injured husband.

The garden becomes a merry-go-round of confused identities: Cherubino makes love to the Countess, believing her to be Susanna; the Count makes a nasty blunder and invites his own wife into the pavilion; Figaro and Susanna pretend a little love scene to further confuse the Count, who still does not realize that for to-night the maid is mistress.

It is all very simple, and when the game is played out there is nothing for the Count to do but bestow his blessing on the marriage of Figaro, and to love everyone—but most especially his wife!

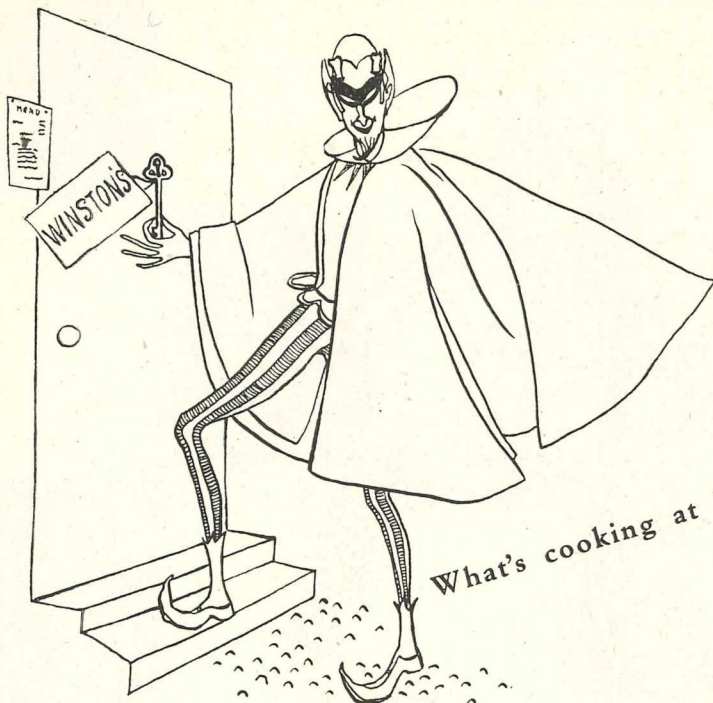


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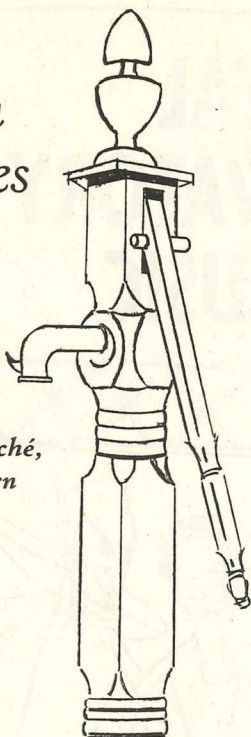


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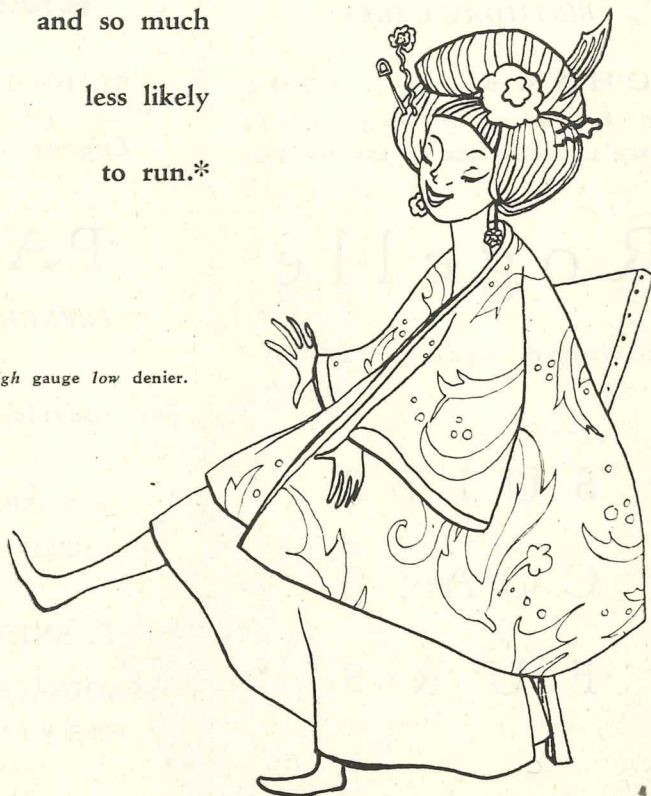
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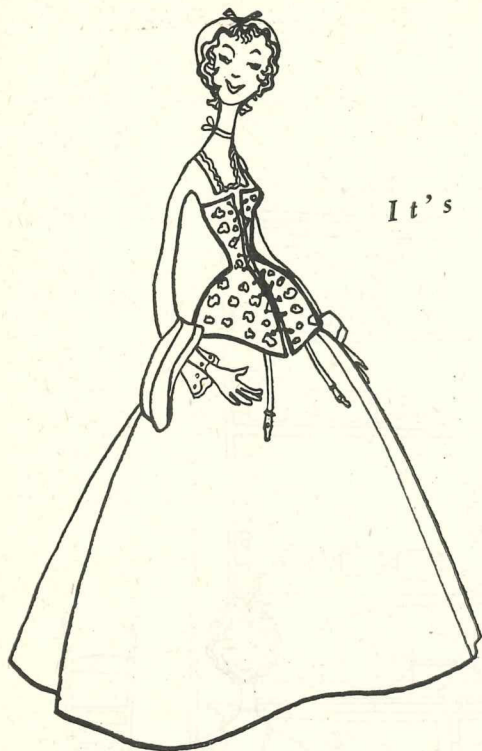
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ACKNOWLEDGMENT

I take this opportunity of extending my most sincere thanks to all those persons and organizations who have made it possible to present the second annual Opera Festival.

To the University of Toronto, to Dr. Mazzoleni, Dr. Walter, Mr. Goldschmidt and Mr. Torel, my appreciation for their whole-hearted co-operation.

And to the Guarantors for their generosity and interest in the future of young Canadians our most grateful appreciation, for without them it would not have been possible to present an Opera Festival this year.

Our thanks to the Patrons and Patronesses who so graciously gave support to our Festival through the use of their names, and to each of the members of the Board of Directors of the Opera Festival Association of Toronto, who have given many hours of their time to the administrative and financial details we are especially indebted.

To Mr. Ernest M. Rawley who assumed the duties of General Manager of the Festival, to Mrs. R. S. van Valkenburg as President of The Women's Committee and to each of the women on her committee, our thanks. For her tireless attention and organization of the special programme we are indebted to Mrs. Fletcher Sharp and I would like very much to pay tribute to the work of Miss Vida Peene and her committee.

It is our hope that the Opera Association will be permanent and that working hand in hand with The Royal Conservatory we will be able to present outstanding grand operas annually. If the same enthusiasm and spirit of whole-hearted co-operation on the part of all groups interested in opera, as evidenced this year, continues, it speaks well for the future of Opera in Canada.

R. H. L. MASSIE, *President*,
The Opera Festival Association of Toronto.

The Opera Festival Association of Toronto wishes to acknowledge the contribution made to the development of opera in Canada by the Canadian Broadcasting Corporation.

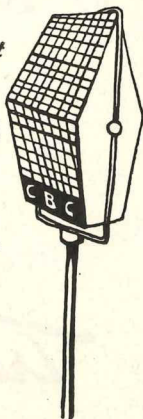
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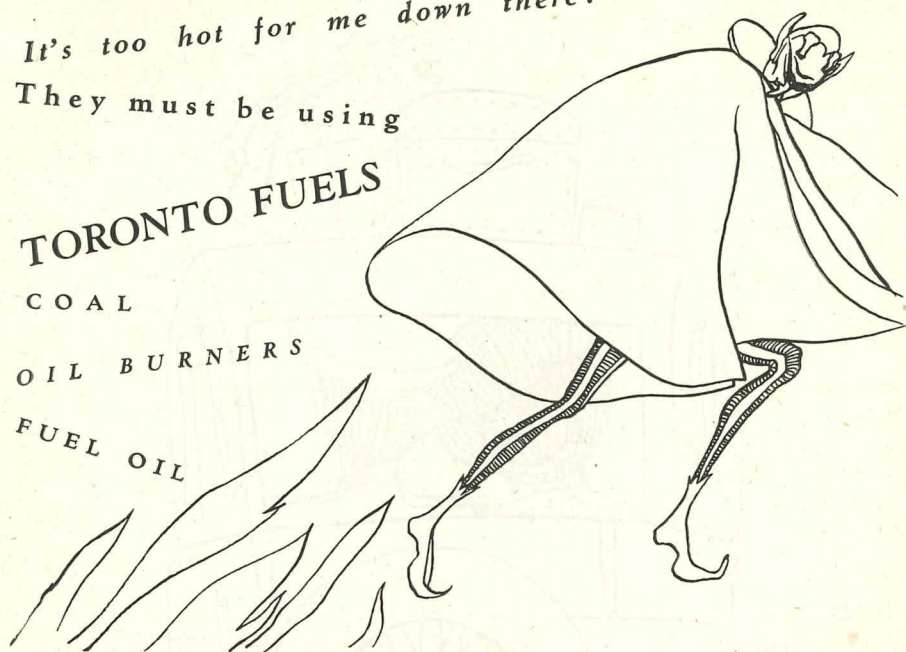
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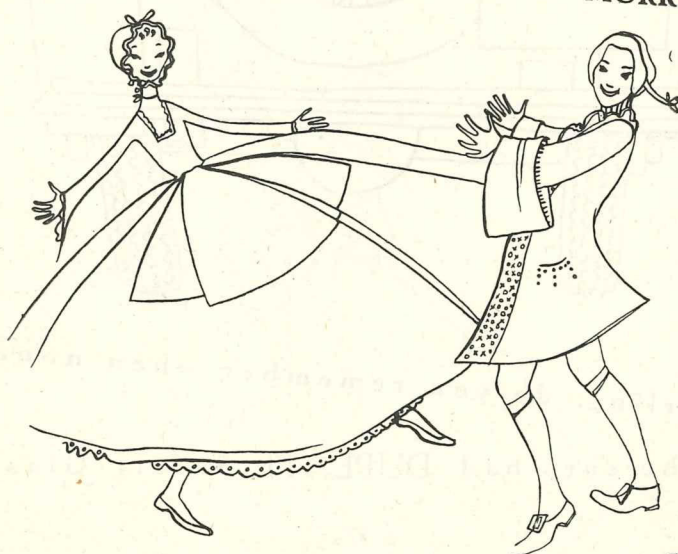
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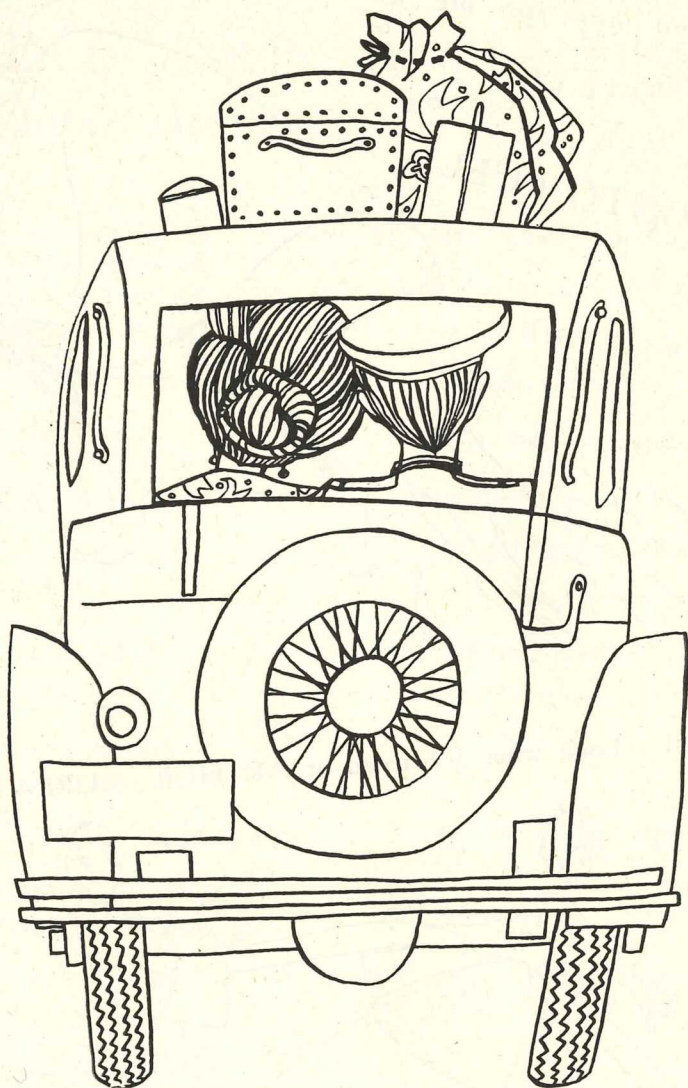


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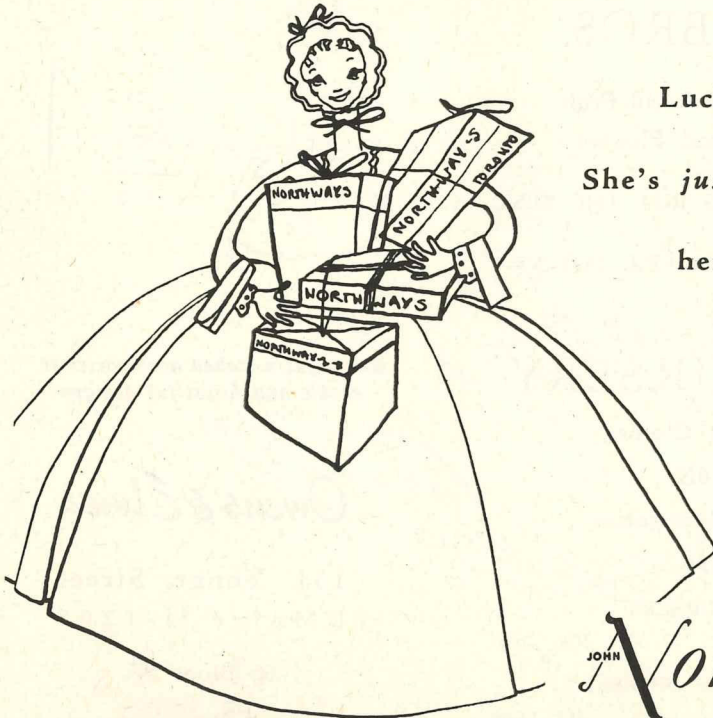




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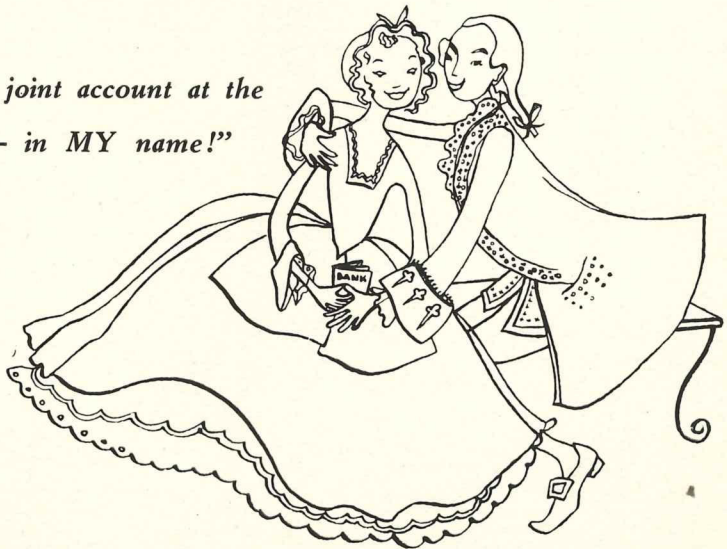
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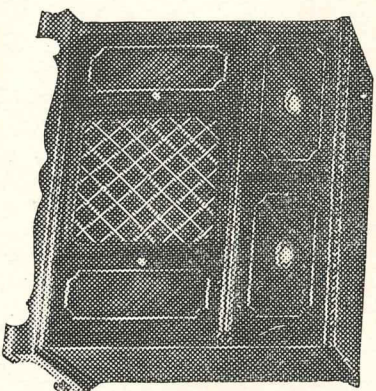
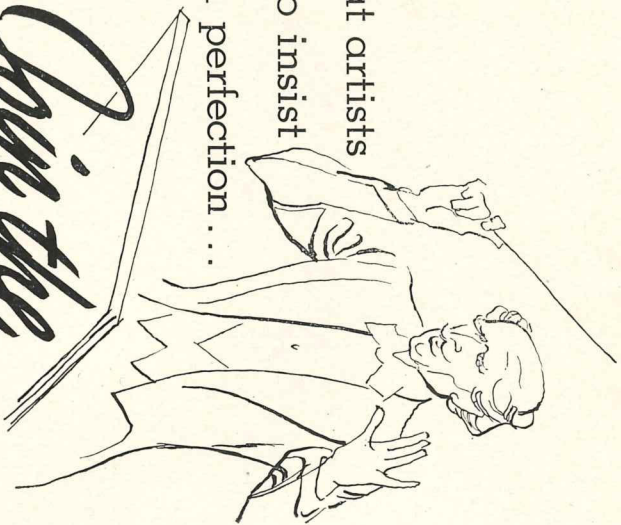
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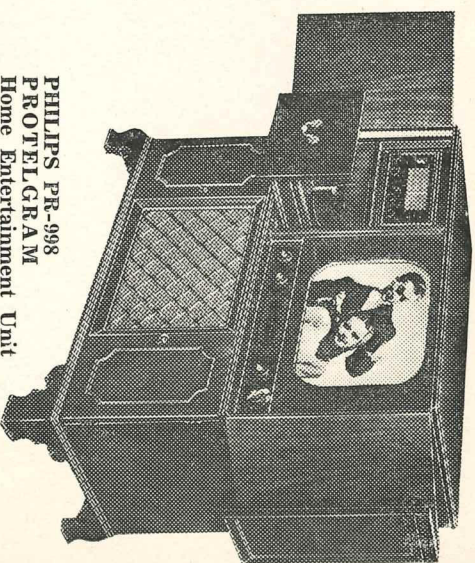
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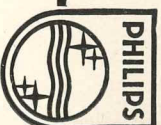
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